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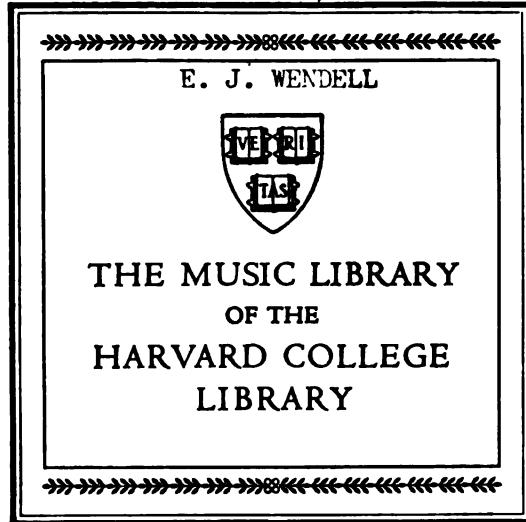
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# SONG MISCELLANY

VOL. I.  
FOR SOPRANO

—  
VOL. II.  
FOR ALTO

—  
VOL. III.  
FOR TENOR

—  
VOL. IV.  
FOR BASS

PR. \$ 1.00 EACH VOLUME  
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NEW YORK G. SCHIRMER

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## Faithfu' Johnie.

L. van BEETHOVEN. Op. 108, № 20.

Andantino semplice, amoroso teneramente.

Piano.

When will you come a - gain, my faith - fu' Joh - nie,  
 Then win - ter's wind will blow, my faith - fu' Joh - nie,  
 Then will you meet me here, my faith - fu' Joh - nie,

O come na by the muir, my faith - fu' Joh - nie,  
 And shall we part a - gain, my faith - fu' Joh - nie,

When will you come a - gain?  
 Then win - ter's wind will blow:  
 Then will you meet me here?

When the corn is  
 Though the day be  
 Though the night were

O come na by the muir.  
 Shall we then part a - gain?

Though the wraiths were  
 So lang's my eye

ga - ther-ed, And the leaves are with - er - ed, I will come a - gain,  
 dark wi' drift, That I can not see the lift, I will come a - gain,  
 hal - low-e'en, When the fear - fu' lights are seen, I would meet thee here,

glist'ning white, By the dim elf - can - dles' light, I would come to thee,  
 can see, Jean, That face so dear to me, Jean, We shall not part a - gain,

*p*

my sweet and bon - ny, I will come a - gain.  
 my sweet and bon - ny, I will come a - gain.  
 my sweet and bon - ny, I would meet thee here.

*rall.*

my sweet and bon - ny, I would come to thee.  
 my sweet and bon - ny, Shall not part a - gain.

*rall.*

*cresc.*                   *cresc.*                   *a tempo*

*2a* \*

8

*p*

*cresc.*

## Heart Throbs.

Wie berührt mich wundersam.

English version by  
F. W. ROSIER.

FRANZ BENDEL.

Slowly and dreamily.

**Voice.**

Slowly and dreamily.

**Piano.**

Ah! 'tis won - der - ful to feel,  
*Wie be - rührt mich wun - der - sam,* What thy words im - part;  
*oft ein Wort von dir,*

When thy lips the thoughts re - veal,  
*das von dei - ner Lip - pe kam,* of my in - most heart.  
*und vom Her - zen mir!*

1. Is the spell in me or thee?  
2. Oh! how deep a mys - te - ry,  
1. *Was ist mein, und was ist dein,* Ah! 'tis vain to seek!  
2. *O welch' tief Ge - heim - niss trägt* Binds our souls as one.  
*ach! du weisst es nicht,*  
*still der See - le Band,*

**a tempo.**

1. It must be thy sym - pa - thy, Makes my soul to speak.  
 2. For our hearts by fate's de - cree, Beat in u - ni - son!  
 1. *Wie aus dir in Lust und Pein*  
 2. *dass aus bei - der Her-zen schlägt,* mei - ne See - le spricht.  
 was ein Herz em - pfand.

*rit.* *dim.*

*a tempo.*

*pp*

Ah! 'tis won - der - ful to feel What thy words im - part;  
*Wie be - rührt mich wun - der-sam* oft *ein Wort von dir,*

*dolcissimo.*

*a tempo.*

*f*

when thy lips the thought reveal Of my in - most heart. heart.  
*das von dei - ner Lip - pe kam* und vom Her - zen mir. *mir.* *a tempo.*

*pp rit.*

*dolce.*

*rit.*

*dim.*

# The little Dustman.

(SANDMÄNNCHEN.)

JOH. BRAHMS.

**Andante.**

**VOICE.**

1. The flow-rets all sleep sound - ly Be - neath the moon's bright  
Birds that sang so sweet - ly When noon-day sun rose  
See, the lit - tle dust - man At the win - dow shows his  
Ere the lit - tle dust - man Is man - y steps a -'

1. Die Blü - me-lein sie schla - fen schon längst im Mon-den -  
Vö - ge-lein sie san - gen so süß im Son - nen -  
män - chen kommt ge - schli - chen und guckt durch's Fen - ster -  
män - chen aus dem Zim - mer es schläft mein Herz - chen

**GESANG.**

**PIANO.**

*molto p e dolce una corda.*

ray, They nod their heads to - geth - er And dream the night a - way.  
high, With - in their nests are sleep - ing, Now night is drawing nigh.  
head, And looks for all good chil - dren, Who ought to be - in bed.  
way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.

schein, sie ni - cken mit den Kö - pfen auf ih - ren Sten - ge - lein.  
schein, sie sind zur Ruh ge - gan - gen in ih - re Nestchen klein.  
lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.  
fein, es ist gar fest ver - schlös - sen schon sein Guck - äu - ge - lein.

*molto p e dolce una corda.*

The bud-ding trees wave to and fro, And mur - mur soft and  
 The crick-et as it moves a - long A - lone gives forth its  
 And as each wea-ry pet he spies Throws dust in - to its  
 But they shall ope at morn - ing's light And greet the sun-shine

Es rüt - telt sich der Blü - thenbaum, er säu - selt wie im  
 Das Heim-chen in dem Aeh - ren-grund, es that al - lein sich  
 Und wo er nur ein Kind - chen fand, streut er ihm in die Au - gen  
 Es leuch-tet Mor-gen mir Willkomm das Aeu - ge - lein so

**1.**

low.  
song.  
eyes.  
bright. } Sleep on! sleep on, sleep on, my lit-tle one!

Traum: } Schla - fe, schla - fe, schlaf du mein Kin-de - lein!  
kund: }  
Sand. }  
fromm. }

**1.**

**2.**

one!

2. The  
3. Now  
4. And

**2.**

lein!

2. Die  
3. Sand -  
4. Sand -

**2.**

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**"I doan' want fu' t' stay hyeah no longah."**

Tune: Danville Chariot.

Words by  
R. E. Phillips.

Boldly, fervently.

H. T. BURLEIGH.

Voice.

Piano.

1. Oh! swing low, sweet cha - ri - ot! Pray let - a me en - ter in, — An' I  
 2. Oh, sweet hohn ob Ga - bri - el! Blow, trum-pet, an' call me home, An' I

doan' want fu' t' stay hyeah no lon - - gah! Yes, I  
 doan' want fu' t' stay hyeah no lon - - gah! Oh, I'se

done bin tem'-ted, done bin tried, I bin to de wa - tahs An' I  
tired o' strummin' de ol' ban - jo, Whar de an - gels is hum-min' I'se er -

bin babbiz'd, An' I doan' want t' stay hyeah no lon - - gah! Yes,  
gwine to go, An' I doan' want t' stay hyeah no lon - - gah! Yes, I

down to de wa - tahs - a I wuz led, An' ma soul wuz fill'd - a wid de  
done bin read - y fu' t' chune ma lyre Fu' t' join de mu - sic ob de

heab'n-ly bread, An' I doan' want t' stay hyeah no lon - - gah! Oh!  
heab'n-ly choir, An' I doan' want t' stay hyeah no lon - - gah! Oh,

swing low, sweet cha - ri - ot! Pray let - a me en - ter in, An' I  
sweet hohn ob Ga - bri - el, Blow, trum-pet, an' call me home, An' I'

doan' want fu' t' stay hyeah no lon - - gah!  
doan' want fu' t' stay hyeah no lon - - gah!

## Lov'd by thee.

Words by BROWNING.

(Mezzo-Soprano, or Baritone.)

OTTO CANTOR.

Allegro strepitoso.

**Voice.**

**Piano.**

*mf marcato*

Be a God and

hold me with a charm, Be a

man and fold me with thine arm;

*rit. e dim.*

*a tempo*

Teach me, on - ly teach, love, as I ought, as I

*rall. espr.*

*rall.*

*col canto.*

*rit.*

*cresc.*

ought; I will speak thy speech, love,

*a tempo*

*cresc.*

think thy thought, Meet, if thou re -

*sf*

quire it, both de - mands,

*poco accel. e cresc.*

Lay - ing flesh and spir - it in thy hands; *rit.*

*poco accel. e cresc.*

*sf*

*sf*

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*espress. assai.*  
*marcato* 
*poco a poco rall.*

Meet, if thou re - quire it, both de - mands,

*cot canto* 
*f* 
*decreso.*

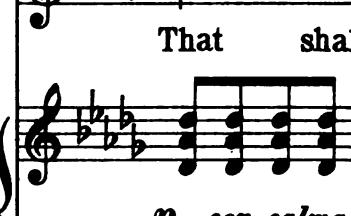
*rall.* 
*rit.* 
*molto rall.* -

Lay - ing flesh and spir - it in thy hands.

*rit.* 
*molto rall.* -

*molto meno - quasi adagio* 
*ben legato*

That shall be to - mor - row, not to - night;

*p con calma* 
*mf* 

*dolce*

I must ban - ish sor - row out of sight;

*teneramento.*

*dolce*

Must a lit - tle weep, love,  
fool - - ish

*dolce*

me! And so fall a - sleep, love, And so fall a -

*poco accel.* *sosten.* *dolce*

sleep, love, And so fall a - sleep, love,

*poco accel.* *molto sosten.* *espress.*

*rit. al fine* *rall.*

lov'd by thee! *ten.* *morendo*

*rit.* *rall.* *con espress.*

## Rosemunde.

English words by  
CLIFTON BINGHAM.

(Alto or Bass.)

C. CHAMINADE.

Andante.

Voice.

Piano.

*marcato assai. cresc.*

*p ben sostenuto.*

Comes he not, my heart, tell me why,  
Pour - quoi tar - det - il à ve - nir

Why so long is he de - lay - ing!  
Quand je suis à l'at - ten - dre?  
Ah, does he fear to  
Craint - il, hé - las!

*orecs.*

*p dolce.*

list to my pray - ing, To hear my ten - der sigh!  
mon re - gard ten - dre Et mon pre - mier sou - pir!

*f poco slargando.*

*p*

*cresc.* *f*

Heav'n, that deigns to watch a - bove, O pit - y me, be - cause I love!  
Dieu qui dai - gnez nous bé-nir, Pi - tié, pi - tié pour mon mar - tyr!

*dim.*

Heav'n, that deigns to - watch a - bove, O - pit - y, for I love!  
O Dieu qui dai - gnez nous bé-nir, Pi - tié pour mon mar - tyr!

*mf* *dim.* *p*

Rest-ing from the la - bor of day, All the world lies in slum - ber deep,  
Ou - bli - ant les tra - vaux du jour, Au vil - lage on som - meil - le,

*mf*

*p dolce.*

I a - lone here vi - gil keep, — Wait - ing one still far a-way! Ah,  
Quand moi seu-le \_ ci je veil - le Con - - dui - te \_ par la-mour! Faut-

*cresc.*

*p*

*cresc.*

must I wait al - way in vain — Tho' my heart may  
il at - ten - dre son re - tour — Dans ce tris - te

*cresc.*

*p*

break for pain? Ah, must I wait al - way in - vain, Tho' my  
sé - - jour! Faut - il at - ten - dre son re - tour Dans

*dim.*

*p*

*p dolcissimo.*

heart may break for pain? Ah! mine eyes are  
ce tris - te sé - jour! Ah! des lar - mes

*p dim.*

blind - ed with tears, Shall I faith - less fear him; Is there one fair - er,  
 voi - lent mes yeux! m'est - il - in - fi - dé - le! Peut - è - tre, hé - las

*p* *cresc.* *f* *p* *cresc.*

dear - er, a - near him, One who his vows now hears? Ah, if they love tru - ly a -  
 une autre bel - le É - cou - te ses - a - veux? Ah! si là - haut l'on ai - me

*p* *cresc.* *f* *p* *cresc.*

bove, Let me die, then, for I love; Ah! if they love tru - ly a -  
 mieux, Je veux mon - ter aux cieux; Ah! si là - haut l'on ai - me

*p* *cresc.*

*f* *p* *poco slargando.*

bove, Let me die, then, for I love, — I love, I love!  
 mieux, Je veux mon - ter aux cieux, — mon - ter aux cieux!

*colla voce.*

*lento* *m. g.*

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# In the chimney corner.

## SONG.

Words by F.E.WEATHERLY.

FREDERIC H. COWEN.

Lento con moto.

VOICE.

PIANO.

*p* espressivo.

What do you see in the fire, my dar - ling, Gold - hair'd las - sie be -

side— my knee? Is it a cas - tle in El - do - ra - do,

*p*

Is it a lov - er from o'er the sea? Leave the cas - tle to

*cresc.*

oth - ers, las - sie, Let the lov - er come whence he may,

*cresc.*

*mf espressivo.*

Love is love in the hum - blest cot - tage, Nev - - er mind what the

*mf*

*dim.* *p*

*poco rit.*

world will say. *a tempo.*

*poco rit.* *p*

16202

*p*

What is it there in the flames, my darling,

Do you won - der what I can see? The

old white house and the little garden,

Oh, how it all comes back to me!

*p*

cresc.

Oh, the sound of the mill-wheel turn-ing! Oh the scent of the

*p*

cresc.

*mf espressivo.*

li - lac tree! When I was a girl like

*mf*

*dim.* *p* *rit.*

you, my dar - ling, When — your grand- fa - ther court - ed me.

*dim.* *p* *rit.*

*a tempo*

*p*

*dim.*

*pp*

You will grow old,— like me, my dar - ling; Time will whit - en your

gold - en hair; Sit - ting at eve in the chim - ney cor - ner,

*sempre pp*

*cresc.*

Dream - ing and watch - ing each emp - ty chair.— You will not weep as you

*sempre pp*

*cresc.*

*cresc.*

sit and pon - der, You will re - mem - ber the tales we told, For

*cresc.*

*f* *espress.*

*dim.*

while there is love in your heart, my dar - ling, The world will nev - er grow

*f*

*dim.*

sad or old, For while there is love in your

*f* *espress.*

world will nev - er grow

*rit.*

heart, my dar - ling, The world, the world will nev - er grow

*colla voce*

*dim.* *cresc.* *f*

sad or old. *rall.*

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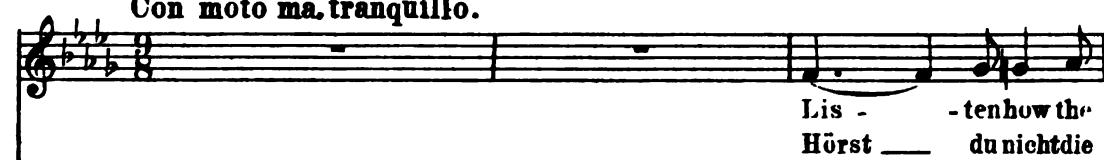
## Enticement.

(“LOCKUNG.”)

J. DESSAUER.

Con moto ma.tranquillo.

VOICE.



PIANO.

branches rus - tie There be-side the qui - et vale. It allures you to look  
Bäu-me rau - schen drau - ssend durch die stil - le Rund? Lockt's dich nicht hinab zu

down - - ward, From the val-ley to the dale,  
lau - - schen von dem Söl-ler in den Grund,

Where are man - y riv'lets streaming Sparkling in the moon's sweet light,  
 wo die vie - len Bä - che ge - hen wun - der-bar im Mon - den - schein,

And the qui - et cas - tles beam - ing In the flood from rock - - y—  
 und die stil - len Schlösser se - hen in den Fluss vom ho - - - hen—

height?— Knowst thou still those err-ing bal - lads  
 Stein?— Kennst du noch die ir - ren Lie - der

Of the hap - py, old - en days? They return a-gain to  
 aus der al - ten, schö - nen Zeit? Sie er-wa - chen al - le

mem - -'ry By the ev'ning sun's sweet rays!  
 wie - -der, Nachts, in Waldes - ein - sam - keit,

*dolce*  
 Dream'ly are the branch-es swing - ing,  
 wenn die Bäu - me träu - mend lau - schen

*2d.* \* *dolce*  
 Sweet - ly smells the el - der tree; Then the Nymphs below are  
 und der Flie - der duf - tet schwül, und im Fluss die Ni - xen

sing - -ing: Come, for here 'tis cool and free,  
 rau - -schen, komm' her-ab, hier ist's so kühl,

*dolcissimo*

Come, — for here. — 'tis cool and free,  
 komm' — her - ab, — hier ist's so kühl,

*pp* *Ta.* \* *Ta.* \* *Ta.* \* *Ta.* \*

*rallent.**a tempo.*

Come, — for here. — 'tis cool and free,  
 komm' — her - ab, — hier ist's so kühl,

*rallent.* *a tempo.*

*Ta.*

*morendo*

Come, — for here. — 'tis cool and free, — 'tis  
 komm' — her-ab, — hier ist's so kühl, — hier

*pp* *Ta.* \* *Ta.* \* *Ta.* \* *Ta.* \*

*rallent.*

cool and free! —  
 ist's so kühl! —

# Old folks at home.

Edited by  
H. W. NICHOLL.

Words and Music by  
STEPHEN C. FOSTER.

Moderato.

**Voice.**

**Piano.**

*p cantabile*

*mf*      *f*      *p*

*p con espr.*

1. Way down up - on de Swa - nee rib - ber, Far, far a - way,  
 2. All round de lit - tle farm I wan - der'd When I was young,  
 3. One lit - tle hut a - mong de bush - es, One dat I love,

*mp*

Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay.  
 Den ma - ny hap - py days I squan - der'd, Ma - ny de songs I sung.  
 Still sad - ly to my mem - 'ry rush-es, No mat-ter where I rove.

*p*

*p*                    *cresc.*                    *dim.*                    *p* < >

All up and down de whole cre - a - tion Sad .. ly I roam,  
 When I was play - ing wid my brud - der, Hap - py was I,  
 When will I see de bees a - humming, All round de comb?

*mf*                    *dolce*                    *mf* < >

Still long-ing for de old plan - ta - tion, And for de old folks at home.  
 Oh! take me to my kind old mud - der, Dere let me live and die.  
 When will I hear de ban - jo tum-ming, Down in my good old home?

*f*                    *p* < >

**Chorus, (or Solo.)**

*f*

All de world am sad and dreary, Eb - 'ry-where I roam,

*f*

Oh! darkeys, how my heart grows wea-ry, Far from de old folks at home.

*p*

*pp rall.*

*p*

*pp rall.*

*p*

*f*

*p*

English version by  
ELIZABETH RÜCKER.

# Im Herbst.

(In Autumn.)  
(Wolfgang Müller.)

Allegro maestoso.  
Düster. *con voce cupa.*

(Mezzo-Soprano, or Baritone.)

ROBERT FRANZ. Op. 17, № 6.

Voice.



Piano.



Bir-ke ist kahl, grün war einst ihr Kleid; einst ging ich zu zwei'n, jetzt birch-tree, once green, is bared to the blast; Once twain we did roam, I

geh' ich al-lein, weh ü-ber den Herbst und die gram-vol-le Zeit! o now am a lone; Oh! sorrow-ful Au - tumn, oh! would it were past! A-

*molto riten.* — *a tempo*  
weh, o weh! weh ü-ber den Herbst und die gram-vol-le Zeit! Einst las, a-las! Oh! sorrowful Au - tumn, oh! would it were past! Once

*molto riten.* — *a tempo*

blüh - ten die Ro - sen, jetzt wel - ken sie all', voll Duft war die Blu - me, nun  
 blos-som'd the ros - es, now with - er they all, The flow - rets, once fra-grant, are

*p*

zog er her - aus; einst pflückt' ich zu zwei'n, jetzt pflück' ich al-lein;  
 fad - ed a - way; To - geth - er we cull'd, I now cull a - lone;

*f*

*p*

das wird ein dür - rer, ein duft - lo - ser Strauss! o weh, o weh!  
 All flowers are fad - ed and scent - less to - day! A - las, a - las!

*molto riten.*

*pp*

*molto riten.*

*a tempo*

*mf*

Das wird ein dür - rer, ein duft - lo - ser Strauss! Die Welt ist so öd', sie  
 Yes, all the flow - ers are scent-less to - day! The world is so drear, be -

*a tempo*

*mf*

*p*

*p*

*Più lento* ————— *a tempo* *p* *riten.*

war einst so schön, ich war einst so reich, so — reich,  
fore 'twas so fair; I once was so glad, so — glad,  
*Più lento* *a tempo* *riten.*

*Largam. a tempo* *ff* *Breit.* *f* *Molto appassionato* *Sehr leidenschaftlich*

jetzt bin ich voll Noth! einst ging ich zu zwein, jetzt  
now all joys are fled! Once twain we did roam, I

*a tempo* *ff* *f*

*riten.* *fa tempo*

geh' ich al - lein! mein Lieb ist falsch, o wä - re ich  
now am a - lone! My love is false ah! would I were

*cresc.* *riten.* *a tempo*

todt! mein Lieb ist falsch! o wä - re ich todt!  
dead! My love is false ah! would I were dead!

*cresc.* *ff* *p*

# The Heavenly Song.

(*Alto, or Baritone.*)

CLAUDE LYTTLETON.

*Andante maestoso.*

HAMILTON GRAY.

Piano.

The musical score consists of six staves of music. The top staff is for the piano, marked 'f' (fortissimo). The second staff is for the vocal part, marked 'p' (pianissimo). The third staff is for the bassoon, indicated by 'Bassoon' and a bassoon icon. The fourth staff is for the cello, indicated by 'Cello' and a cello icon. The fifth staff is for the double bass, indicated by 'Double Bass' and a double bass icon. The sixth staff is for the piano again, marked 'fz' (fortississimo).

The vocal line begins with the lyrics: "'Twas on a summer ev'n-ing, I heard a song so fair, It floated through the stillness, And came I knew not where. It seem'd as though the singer Was singing but to me The grand and wondrous mel-o-dy Of im-mor-tal-i-ty.'

Performance instructions include: 'ritard. molto' (ritardando, molto) over the vocal line, and 'colla voce' (with voice) over the piano accompaniment.

Page number 16292 is at the bottom left, and 'Digitized by Google' is at the bottom right.

*a tempo*

Glo - ry\_to God in the high - est, Swell forth the grand re -

frain; Praise Him who brings you sal - va - tion,

Hail Him, who comes to reign. — A -

gain the mu-sic of that song Fell on my list'ning ear, The great ma-jes-tic har-mo-nies Peal'd

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forth in tones so clear. A-gain I wondered at the strain That haunted ev'-ry dream, And  
\* \* \*

*ritard. molto*  
 long'd the singer's face to see, Be-yond the starry gleam. *a tempo*  
\* \* \*

*colla voce*  
 Glo - ry to God in the  
*a tempo*  
\* \* \*

high - est, Swell forth the grand re - frain,  
\* \* \*

\* \* \*

Praise Him who brings you sal - va - tion, Hail Him who comes to  
*grandioso*  
\* \* \*

*colla voce*  
\* \* \*

reign.

*a tempo*

And

Andantino.

e'en as I mus'd, the vi - sion Of angels seem'd to rise Be-fore my raptured

Organ alone (*ad lib.*)

*a tempo*

sens - es, Be - fore my long-ing eyes: The harps of the heav'n - ly

*arpa*

min - strels Re - sound - ed through the night, And

16292

*accel.*

then I knew the song di - vine Came down from the Ci - ty of

*cresc. ed accel.*

*colla voce*

*Tempo I.*

Light. Glo - ry to God in the high - est,

*Grandioso.*

Swell forth the grand re - frain; Praise Him who brings you sal -

*rall.*

*allarg.*

va - tion, Hail Him, who comes to reign.

*colla voce*

*fz*

*ff a tempo*

German version by Wilh. Henzen.  
English version by Dr. Th. Baker.

## Solvejg's Wiegenlied.

(Solvejg's Cradle-song.)

From H. Ibsen's "Peer Gynt"

(Transposed.)

EDWARD GRIEG.  
Composed in 1875.Lento. ( $\text{♩} = 72$ )

Piano.

*pp semper**con Ped.**p**dim.*

Schlaf', du theu-er-ster Kna-be mein!  
Sleep, my dar-ling; my ba - by boy!

Ich will wie-gen mein Kind und wa - chen.  
I will rock thee, my child, and watch thee.

Still mir im Schoosse hat's ge - lauscht dem Sang,  
Still in my lap he hears me sing my song,

mit  
With

mir hat ge-spielt es all sein Leb - ta - ge lang.  
 me has he sport-ed ev - 'ry day, all day long;

*poco animato*  
 An sei - ner Mut - ter Brust mag gern es sein all sein Leb - ta - ge lang, Gott  
 Up - on his moth - er's bo - som fain he'd lie ev - 'ry day, all day long : May

*dolce*  
 seg - ne es fein ! An mei - nem Her - zen lass' ich's ger - ne ruh'n all sein  
 God — bring him joy! I glad - ly pil - low on my heart his brow Ev - 'ry

*animato*  
 Leb - ta - ge lang; so müd' ist es nun.  
 day, all day long; so tired is he now.

*tranq.*  
 Schlaf', du theu - er - ster Sleep, my dar - ling my

16292 *Red.*

cresc.

Kna - be mein! Schlaf'!  
ba - by boy ! Sleep !

Schlaf'!  
sleep!

Ich will wie - gen mein  
I will rock thee, my

più cresc.

Kind und wa - chen. Schlaf'!  
child, and watch thee. Sleep !

Schlaf'!  
sleep !

Ich will wie - gen mein  
I will rock thee, my

più cresc.

Kind und wa - chen, schlaf'; du theu - er - ster Kna - be mein!  
child, and watch thee. Sleep, my dar - ling, my ba - by boy !

cresc.

pp

Rêverie.  
(Victor Hugo)

English version by  
Dr. Th. Baker.

REYNALDO HAHN.

(Alto or Bass.)

**Voice.** Andantino.

**Piano.** *p e dolce.*

*p pessosamente.*

Puis-qui-ci-bas toute  
As a mar-vel-ous

â-me      Donne à quel-qu'un      Sa mu-si-que, sa flam-me,  
mis-sion      Of soul to soul      Bears all per-fume and pas-sion

Ou son par-fum;      Puis-qui-ci tou-te cho-se      Donne tou-  
In heart's con-trol;      As what-e'er on earth liv-eth      With ev-'ry

dim. e rit.      a tempo.

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dim.

ser: Je te donne à cette  
kiss: So on thee would I

poco stringendo.

a tempo.

dim.

espress.

heu - re, Pen - ché sur toi, La cho - se la meil - leu - re  
lav - ish, While thou art near, What all my soul doth rav - ish

espress.

Que j'iae en moi. Reçois donc ma pen - sé - e, Triste d'ail -  
And thrill with fear. 'Tis a thought yet un - spo - ken, A trembling

poco rit.

leurs, Qui comme u - ne ro - sé - e Tar - ri - ve en pleurs!  
plea, And my tears are the to - ken It bears to thee!

dim.

*a tempo.*

Reçois mes vœux sans nom-bre, Ô! mes a-mours!  
I would give thee pos-ses-sion Of all my heart, Recois la flamme et  
All love's an-guish and

cresc. poco a poco

lom - bre De tous mes jours; Mes transports pleins d'i - vres - se,  
pas - sion To thine im - part; All my ten - der - est kiss - es,

Purs de soup - çons, Et tou - tes les ca - res - ses - De mes chan -  
That dream no wrong, And the fond - est ca - ress - es - In this, my

sons!

song!

string.

dim.

# Without Thee.

SANS TOI.  
(Victor Hugo.)

English version by  
Dr. Th. Baker.

(Alto or Baritone.)

Andante con moto.

GUY d'HARDELOT.

*mf*

De  
What

Voice.

Piano.

*sempre legato, pesante e molto sostenuto.*

*ben legato*

quoi puis-je avoir en - vi - e, De quoi puis-je avoir ef - froi,  
joys could I ev - er cov - et, What pains could I ev - er fear,

Que fe-rai-je de la vi - e, Si tu n'es plus près de moi?  
What were life, that I should love it, If no lon-ger thou wert near?

Que veux-tu que je de - vien - ne, Si je n'entends plus ton pas?  
 What should I do all a - lone, love? Could I e'er thy sight fore - go?

*agitato*  
*cresc.*

Est - ce ta vie ou la mien - ne Qui s'en va? Je ne sais pas.  
 Is it thy life or my own, love, That I live? I do not know.

*agitato*

*ff con passione.*      *poco rall.*      *molto rall.*

Qui s'en va? Je ne sais pas.  
 Thine or mine? I do not know.

*ff*      *poco rall.*      *dim.*      *p molto rall.*

*a tempo*

Tu por - tes dans la lu - miè - re, Tu por - tes dans les buis - sons  
 When in sunshine thou art far - ing, Or shad - y wood-ways a - long,

*legato*      *cresc.*

Sur une ai - le ma pri - è - re Et sur l'au - tre mes chan - sons,  
 On one wing my pray'r thou'rt bear - ing, On the oth - er all my song,

*f* *p* *f*  
*f* *p* *f*

Sur une ai - le ma pri - è - fe Etsur l'au - tre mes chan - sons.  
 On one wing my pray'r thou'rt bear-ing, On the oth - er all my song.

*con grazia*

*p* *rit.* *rit.* *2 Ped.*

De quoi puis-je a-voir en - vi - e, De  
 What joys could I ev - er cov - et, What

*ben legato*

*p*  
*2 Ped. \*2 Ped.\**

quoi pains puis-je a-voir ef - froi, Que fe - rai - je de la vi - e  
 could I ev - er fear, What were life, that I should love it,

*agitato*

*p*

*p a tempo*

Que fe - rai - je seul, fa - rou - che, Sans  
Life's delight were all un - tast - ed, If

*p a tempo*

toi du jour et des cieux?  
thou didst not share its joys;

De mes baisers sans ta bou - che, Et de mes  
Love without thy lips were wast - ed And sight were

*agitato**cresc.**ff**poco rit.*

pleurs sans tes yeux?  
blind with-out thine eyes!

*con dolore*

Et de mes pleurs  
Sight were blind

*poco rit.*

sans tes yeux?  
with-out thine eyes!

*mo - ren - do**rall.**una corda**mo - ren - do**pp*

Ah! 'tis a dream.

C. B. HAWLEY.

Moderato.

VOICE.

PIANO.

My na - tive land a - gain once

meets my eye, The old oaks raise their boughs on high; The

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ad lib.

vi - o - lets greet - ing seem: Ah! 'tis a dream, Ah! 'tis a dream.

pp rall.

I feel the kiss that was in youth so dear, The

pp

words "I love" fall on my ear; I see the eyes soft beam:

cresc.

rit. pp

Ah! 'tis a dream, Ah! 'tis a dream.

pp

And now, when far in dis - tant

lands I roam, My heart still wan - ders to my home; But

while these fan - cies teen, still let me dream,

*pp rit.*  
still let me dream.

"She never told her love."

JOS. HAYDN.

Largo assai e con espressione.

Piano.

*p*

She nev - er told her love,  
She nev - er told her

love, But let con - ceal-ment, like a worm in the

bud, Feed on her dam - ask  
*dolce e p*

cheek.

84

*smile*

*crese.*

*Exe. Pa-tence*

*ca a ex- - erci-*

*pp*

*crese.*

*s*

*dolce*

*Smil - ing, smil - ing at — grief,*

*p dolce*

*p*

*Smil - ing, smil - ing at*

*dim.*

*grief.*

*fp*

*fp*

*pp*

## Nirvana.

(Enrico Panzacchi.)

English version by  
Dr. Th. Baker.

ARTHUR HERVEY.

Voice. Andante. ( $\text{♩} = 80$ ) *p con tristezza*

Piano.

Ho sul - l'a - ni - ma il  
I am lone - ly here, and

te - dio: sui pia - ni di gen - na - io stan l'om - bre e lal -  
wea - ry; in shad - ows Of mid - win - ter lie plains cold and

gor; E al - le ci - me dei mon - ti lon - ta - ni Vajl ra -  
bare; And a - broad, o - ver moun - tains and mead - ows, Fly my

min - go de - sio del mio cor. A - mor  
 ten - der - est long- ings a - far. Oh my

*lunga pausa*

Poco più lento. ( $\text{♩} = 66$ )

mi - o, las - sù te - co io vor - rei. Co - me fal - da di nebbia on - deg -  
 dar - ling, wert thou on - ly near to - night, As a mist - y and wav - er - ing

*p dolce*

giar, E scal - dar - ti di pal - pi - ti  
 fay; On my heart I would warm thee a -

*legato*

miei sotto il ge - li - do sguardo lu - nar;  
 right, By you chil - ly moon's wan - der - ing ray.

*cresc.*

Mi - rar te - co la vol - ta stel - la - ta, Fi - si in  
In love's long, ten - der si - lence un - bro - ken Gaze a.

*pp*

lun - ghi si - len - zi da - mor,  
far on yon star - ry do - main,

*cresc.*

E ve - der - ti sor - ri - der be -  
See thee smil - ing in rap - ture un -

*pp*

*cresc.*

*p*

a - ta E sor - ri - der, sor - ri - de - rean -  
spok - en, Ev - er smil - ing, e'er smil - ing a -

*rit. *pp**

*a tempo*

cor. Oh co - si tut - ti j gau - di del  
gain. I were fain all de - lights of e -

*pp armonioso*

sen - so, tutti i gau - di dell' al - ma gio - ir,  
 mo - tion, Ev - 'ry bliss to en - joy for a day,

*rit.* *s*

E poi lie vi per lè - te - re in -  
 Then as air - y o'er bil - low - y

*p*

*pp col canto*

men - so Co - me fal - da di neb - bia va - nir!  
 o - cean As a mist-wreath to van - ish a - way!

*pp col canto*

*dolcissimo*

*pp*

# My Lover is a Weaver.

(Mein Liebster ist ein Weber.)

English Version by  
by E. BUEK.

Allegro con grazia.

EUGEN HILDACH.

Voice.

Piano.

My  
Mein

lov - er is a weav - er, Who works so patient - ly, And at a piece of  
Lieb - ster ist ein We - ber, er webt so em-sig - lich an ei - nem Stückchen

*p sempre stacc.*

lin - en, In - tend - ed but for me. The woof of this true love is, The  
Lin - nen, das Lin - nen ist für mich, der Auf - zug ist die Lie - be, die

*largameric.*

*lento*

warp is con - stan - cy, For love and faith must ev - er Thus well u - nit - ed  
Treu - e schlägt er ein, denn Lie - be muss mit Treu - e recht fest ver - bun - den

## Tempo I.

be.  
sein.

The  
Das

yarn have I been spin - ning, Thro' nights so drear and long, Of him the while oft  
Garn hab' ich ge - spon - nen in man - cher lan - gen Nacht, und hab' an dich, mein

*p sempre stacc.*

think - ing, My lov - er true and strong. And when this piece the loom leaves,  
Lieb - ster, gar oft da-bei ge - dacht. Und kommt das Stück vom Stuh - le,

*meno mosso*

Bleach'd in the sun'twill be, For but one year in summer, Then will our wed-ding  
bleich' ich's im Son - nen - scheindenn ü - ber's Jahr im Sommer soll uns're Hoch - zeit

*poco a poco lento*

be. And while I sew the lin - en That all his art dis - plays, Sweet  
sein. Ich sitz' der-weil und nä - he das Hochzeits - kleid - chen mir und

*più lento**p lento molto.*

dreams will I be dream-ing Of him and fu - ture days. My dress and silk - en  
träu - me süsse Träume von Lie - be und von dir, das Kleidchen weiss von

*più mosso*

rib - bons All snow-y white shall be, When but one year in summer, when  
Lin - nen, das Band von Sei - de fein, denn ti - ber's Jahr im Sommer, denn

*Tempo I.*

but one year in summer,  
ü - ber's Jahr im Sommer,

Our wedding day will be.  
soll uns're Hoch - zeit sein.

*"She never told her love."**Largo assai e con espressione.*

JOS. HAYDN.

Piano.

Piano.

*f*      *p*      *fz*      *p*      *fz*      *p*      *fz*

*p*      *p*      *p*

*p*      *f*

*p*      *p*      *p*      *p*

*p*

*cresc.*

*p*

She nev - er told her love,  
She nev - er told her

love, But let con - ceal-ment, like a worm in th

bud, Feed on her dam - ask

*dolce e p*

cheek.

*f*      *dim.*      *p*

*p*      *cresc.*

She sat, like Pa-tience on a mon-u-ment,

*pp*      *cresc.*      *f*

*dolce*

Smil - ing, smil - ing at grief,

*p dolce*      *f*

*p*

Smil - ing, smil - ing at

*dim.*      *p*

grief.

*fp*      *fp*      *pp*

# Nirvana.

(Enrico Panzacchi)

English version by  
Dr.Th.Baker.

ARTHUR HERVEY.

Voice. Andante. ( $\text{♩} = 80$ )

Piano.

Ho sul - l'a - ni - ma il  
I am lone - ly here, and

*p con tristezza*

te - dio: sui pia - ni di gen - na - io stan l'om - bре e лal -  
wea - ry; in shad - ows Of mid - win - ter lie plains cold and

gor; Е al - le ci - me dei mon - ti lon - ta - ni Vajl ra -  
bare; And a - broad, o - ver moun - tains and mead - ows, Fly my

min - go de - sio del mio cor. A - mor  
 ten - der - est long- ings a - far. Oh my

*Poco più lento. (♩=66)*  
 mi - o, las - sù te - co io vor - rei. Co - me fal - da di nebbia on - deg -  
 dar - ling, wert thou on - ly near to - night, As a mist - y and wav - er - ing

*p dolce*  
 giar,  
 fay; E scal - dar - ti di pal - pi - ti  
 On my heart I would warm thee a -

*legato*

miei sotto il ge - li - do sguardo lu - nar;  
 right, By you chil - ly moon's wan - der - ing ray.

cresc.

Mi - rar te - co la vol - ta stel - la - ta, Fi - si in  
In love's long, ten - der si - lence un - bro - ken Gaze a .

cresc.

lun - ghi si - len - zi da - mor,  
far on yon star - ry do - main,

cresc.

E ve - der - ti sor - ri - der be -  
See thee smil - ing in rap - ture un -

pp

a - ta E sor - ri - der, sor - ri - de - rean -  
spok - en, Ev - er smil - ing, e'er smil - ing a -

p

cor. rit. *pp* a tempo  
gain. Oh co - si tut - ti j gau - di del  
I were fain all de - lights of e -

*pp armonioso*

sen - so, tutti i gau - di dell' al - ma gio - ir,  
 mo - tion, Ev - 'ry bliss to en - joy for a day,

*ppp* *rit.* *g*  
 E poi lie vi per lè - te - re in -  
 Then as air - y o'er bil - low - y

*p* *ppp col canto*  
 men - so Co - me fal - da di neb - bia va - nir!  
 o - cean As a mist-wreath to van - ish a - way!

*ppp col canto* *pp*  
*dolcissimo* *ppp*

# My Lover is a Weaver.

(Mein Liebster ist ein Weber.)

English Version by  
by E. BUEK.

Allegro con grazia.

EUGEN HILDACH.

Voice.

Piano.

My  
Mein

lov - er is a weav - er, Who works so pa-tient - ly, And at a piece of  
Lieb - ster ist ein We - ber, er webt so em-sig - lich an ei-nem Stückchen

*p sempre stacc.*

lin - en, In - tend - ed but for me. The woof of this true love is, The  
Lin - nen, das Lin - nen ist für mich, der Auf - zug ist die Lie - be, die

*largamente.*      *lento*

warp is con-stan - cy, For love and faith must ev - er Thus well u - nit - ed  
Treu - e schlägter ein, denn Lie - be muss mit Treu - e recht fest ver - bun - den

## Tempo I.

be.  
sein.

The  
Das

yarn have I been spin - ning, Thro' nights so drear and long, Of him the while oft  
Garn hab' ich ge - spon - nen in man - cher lan - gen Nacht, und hab' an dich, mein

*p sempre stacc.*

think - ing, My lov - er true and strong. And when this piece the loom leaves,  
Lieb - ster, gar oft da-bei ge - dacht. Und kommt das Stück vom Stuh - le,

*meno mosso*

Bleach'd in the sun'twill be, For but one year in summer, Then will our wed-ding  
bleich' ich's im Son-nen - scheindenn ü-ber's Jahr im Sommer soll uns're Hoch-zeit

*poco a poco lento*

be. And while I sew the lin - en That all his art dis - plays, Sweet  
sein. Ich sitz' der-weil und nä - he das Hochzeits - kleid - chen mir und

*più lento**p lento molto.*

dreams will I be dream-ing Of him and fu - ture days. My dress and silk - en  
träu - me süsse Träu - me von Lie - be und von dir, das Kleidchen weiss von

*più mosso*

rib - bons All snow-y white shall be, When but one year in summer, when  
Lin - nen, das Band von Sei - de fein, denn ü - ber's Jahr im Sommer, denn

*Tempo I.*

but one year in summer,  
ü - ber's Jahr im Sommer,

Our wedding day will be.  
soll uns're Hoch - zeit sein.

# The Bird and the Rose.

(*Alto, or Bass.*)

Words by  
ROBERT S. HICHENS.

Music by  
AMY ELISE HORROCKS.

Andante.

**Voice.**

A rose that bloom'd in a

**Piano.**

des-er-land Sigh'd in her lone-li - ness; A lit - tle bird that was singing near Was

o-*rce*so.

touch'd by her dis - tress.: "Why are you sad, sweet rose?" he said,

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*cresc.*

*f rit. p*

*p*

"Why do you weep and sigh?"      "Ah!" said the rose,      "If I had wings

*cresc.*

*a tempo.*

— To oth-er lands I'd fly."

*p*

"Why do you lin-ger here, dear bird,      When you might fly a - way?"      "Be -

*cresc.*

cause I love your scent, sweet rose,      In this lone land I stay.

*cresc.*

I lin - ger in this sol - i - tude, To cheer you with my song." *cresc.*  
*f rit. p*  
 "Ah! lit - tle bird, — bear me a - way, — Your spreading wings are strong."  
*rit. p*  
*poco più mosso.*  
 The lit - tle bird rais'd the sweet rose  
*accel. e cresc.*  
 And spread his pin - ions fair; He flew a - way a - cross the sea  
*accel. e cresc.*

Tempo I.

Through the bright sum-mer air; But when he reach'd his

*dimin.* *rall.*

*ff*

*dimin.* *rall.*

*p*

nest at last, Hesang a sad - der lay;

*p rit.*

*pp rit.*

*rall.*

*pp*

— His joy was hush'd, the love- ly rose Was fad-ed quite a -

*rit.*

*rit.*

*rall.*

*pp*

way.

*rall.*

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# Synnöves Lied.

(Bj. Björnson.)

## Synnöve's Song.

### Andante.

(Summend vor sich hin und gleichsam seufzend.)

(Humming to herself, half-sighing.)

H. KJERULF.

*p*

Andante.

(Summend vor sich hin und gleichsam seufzend.)

(Humming to herself, half-sighing.)

*p* *col canto*

*mf a tempo*

Sei nun ge - dankt für der Kind-heit Fréud, wir spiel - ten  
Oh! to re - mem - ber the hap - py hours, The plea-sant

*p poco rit.* *a tempo*

fröh - lich in Wald und Haa - ge. Ich wähnt' das Spiel währ - te al - le  
child - hood we spent to - ge - ther, The days of sun-light and birds and

Zeit, bis in die grau - en-den Ta - - ge. Ich wähnt' das  
flow'rs, What did we know of wintry wea - - ther? We thought our

*dim. e rit.*

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Spiel, dim - mer wär' es aus, wo Bir - ken - laub grün im Wal - de  
 harrt' oft bei A - bend - zeit, und schaut' hin - ab oft zu Tan - nen -  
 play - ing must nev - er cease, We thought our flow'r's would bloom for -  
 gar - den is white with snow, At night I wait and I stand and

*p*

slim - mert, bis wo das son - - ni - ge Bal - ken - haus, roth auch das  
 grün - den, der Fels doch schreck - te die ban - ge Maid, du nie den  
 ev - er, Our world was bounded by the gar - den trees, Then came the  
 shi - ver, The place is fros - ty, the cold winds blow', Oh! love, my

Kirch - lein er - schim - mert. Ich sass und  
 Weg konntest fin - - den.  
 churchyard and the riv - - er. Oh! now the  
 love, but you came nev - - er.

*dim. e rit.*

*rit.*

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## L'Esclave.

Théophile Gautier.

The Bondmaid.

English version by  
Dr. Th. Baker.*Alto, or Baritone.*

ÉDOUARD LALO.

Andante non troppo.

**Voice.** 

*p cresc.*

Et par la fe - nê - tre gril - lé - - e  
And, thro' the bars of my win - - dow,

*pp cresc. mf*

*p cresc.*

Je re - gar - de l'oi - seau joy-eux fen-dant les cieux!  
see a - far the joy - ous bird di-vide the air!

*pp cresc. f p*

*p a tempo senza respirare*

Au - près de lui,  
A - wak - ning hope!

*p dim. rit. p*

belle es - pé - ran - ce, Por - te - moi sur tes  
joy - ful - ly bear me un - to him, on thy

*pp*

crenc.

ai - les d'or,  
gold - en wing,

S'il m'aime en - cor,  
if yet he love

*cresc.*

S'il m'aime en - cor!  
me, — if yet he love me! —

*p* *poco cresc.*

*dim.*

Et pour endor mir ma souf - fran ce, Sus-pens mon à - me  
And wilt thou al - lay my love - an guish, then lay my spir - it

*p* *poco cresc.*

*pp*

A musical score page from a vocal piece. The top staff shows two vocal parts: soprano (treble clef) and alto (clef change). The soprano part has lyrics in French and English: "Sur son cœur" and "as 'twere a flower". The alto part has lyrics: "on his heart," and "flow'r!". The music is in common time, key signature of A major (two sharps). The dynamic is marked as pp (pianissimo) above the soprano staff. The bottom staff shows a piano accompaniment in basso continuo style, with bass and treble staves. The dynamic is marked as ppp (pianississimo) above the bass staff.

## Serenade.

Good night! good night beloved!

E. W. NEVIN.

Moderato ed espressivo.

VOICE.



PIANO.

*sempre p*

lov - - ed, I come to watch o'er thee.

To be near thee, to be near thee, a -

*dol.*

lone is peace for me.

Good night, good night, be -

*poco rit.**a tempo.*

*cresc.*

lov - ed, I come to watch o'er thee,

*dim.*

To be near thee, to be near thee, a -

lone is peace for me.

Good night.

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a rest followed by eighth-note chords. Measure 12 begins with a dynamic of *p*, followed by eighth-note chords and sixteenth-note patterns. The middle staff includes performance instructions: *più rit.* (ritardando) and *a tempo.* (tempo). The bass staff concludes with a dynamic of *f*.

*p*

Thine eyes are stars of morn - ing, Thy

*stacc. e sempre p*

*senza pedale*

A musical score for voice and piano. The vocal line starts with a melodic line in G major, moving to F# minor, then back to G major. The lyrics are: "lips are crim - son flow - ers, Good night! Good\_\_ night, be -". The piano accompaniment consists of harmonic chords. The vocal part includes dynamic markings like 'sempr p' and 'stacc.'. The score is on three staves: soprano, alto, and bass.

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. The lyrics are: "lov-ed, While I count the wear-y hours. Thine". The piano accompaniment consists of eighth-note chords.

eyes are stars of morn - ing, Thy lips are crim - son  
 flow - ers. Good night! Good night, be - lov - ed, While I  
 count the wea - ry hours.  
 Good night.  
 L.H.

## Verwelkt!

## Withered Rose.

English version by  
Mrs. O. B. Boise.

H. PROCH.

Voice.

Andante cantabile.

Piano.

Er gab mir ei - ne Ro - se, und  
A rare, red rose he brought me To  
nann - te sie mein Bild;  
wear up - on my breast,  
sie ruht an mei - nem Her - zen, und  
Its fra - grance float - ed 'round me, Its

duf - tet süss und mild.  
bloom my lips ca - ress'd.  
Er sprach zu mir von Lie - be, von  
My rose art thou, he whis - perd, O

Lust und Se - lig - keit;  
give thy - self to me!  
von I Lie - be,  
von I love thee!

von Lie - be, dass treu er stets mir blie - be in  
 I love thee! I'll wear thee on my bo - som Thro'  
*pp*

*ben marcato* *f con molto sentimento*  
 al - le E - wig - keit. Wie träumte ich so se - lig den won - ne - vol - len  
 all e - ter - ni - ty. His words of fer - vent feel - ing Like sun - shine warmed my

*ben marcato* *f*

Traum, das himm - li - sche Ent - zü - cken, er - fas - sen konnt' ich's  
 heart, Whose bud - ding blos-soms swell - ing, To full - est be - ing

*ff*

kaum, ich träum - te so  
 start, like sun - shine, like

*cresc.* *ff*

dim. **p** **rall.** **pp**

se - lig, das himm - li - sche Ent - zü - cken, er - fas - sen konnt ich's kaum. Ver.  
sun - shine, his words of fer - vent feel - ing like sun-shine warm my heart. A -

**p rall.** **pp**

welkt doch ist die Ro - se, er - lo - schen ist die Lieb;  
las! my rose is fad - ed, The warmth of day is fled,

**pp** **dim. calando**

und ach! von all' der Won - ne nur ei - ne Thrän' mir blieb, nur  
And love's pale, with - er'd blos - soms Un - tend - ed all are dead, un -

**pp** **calando**

ei - ne Thrän' mir blieb.  
tend-ed all are dead.

**morendo** **ppp**

*"Lasciali dir, tu m'ami!,  
"Let say, who will: you love me!"*

English version by  
Dr. Th. Baker.

FRANCESCO QUARANTA.

Quasi Lento.

Voice. *p*

Piano.

La - scia - li dir, tu m'a - mi, tu  
Let say, who will, you love me, you

*ten.* *Più mosso e con enfasi* *Meno con passione*

m'a - mi, Tu che mi stai nel co - re, tu  
love me! Shrine of my heart's e - mo - tion; You

*col canto* *pp legato e col canto* *rall.*

*ten. e lunga Poco più mosso*

m'a - mi, Nè per ca - lun - nie in - fa - mi  
love me! No shame - ful word shall move me

*col canto* *p* *p*

Po - tri - fug - gir da me, Nè per ca - lun - nie in -  
E'er to be - tray your heart. No shame - ful word shall

*f* *p*

*f string. e cresc. sempre*

fa - mi move me      Po - trai E'er to be - tray

*p*

*portando la voce Con espansione e largamente p*

Ah!  
Ah!

ah!  
ah!

La - scia - li dir, tu  
Let say, who will, you

*col canto*

*Largamente col canto* *p*

*marcato il basso*

m'a - mi, \_\_\_\_

Tu che mi stai nel co - re; \_\_\_\_

*p*

*f*

*espansivo*

Tu m'a - mi, \_\_\_\_

you m'a - love

*p*

*ff col canto*

mil  
me!

*Quasi lento, Tempo I.*

*p*

Tho da - to tut - to,  
Naught I de - nied thee, tut - naught! —

*f ten.*

*pp*

*col canto*

*Più mosso e con enfasi*

to. Il can - to, La gio - ven - tù, la -  
I gave thee my ten - der youth, de -

*legato col canto*

*rall.*

*Meno*

*ten. e lunga Poco più mosso*

*p*

mo - re, l'a - mo - re... Vo - glio mo - rir ti ac -  
vo - tion de - vo - tion! Wel - come were death be -

*col canto*

*f*

can - to, Vo - glio mo - rir con te,  
side thee, Bet - ter to die, than part!

*p*

*f*

*pp*

*stentate*

Vo - glio mo - rir ti ac - can - to, Vo - glio mo - rir con  
Wel - come were death be side thee, Bet - ter to die, than

*pp*

*p*

*col canto*

*string. sempre*

te. Ah! ah!  
part! Ah! ah!

*portando la voce*

*string. sempre*

*col canto*

*Largamente e con espansione*

La - scia - li dir, tu m'a - mi, Ed io tho da - to La gio - ven - tÙ, i -  
Let say, who will, you love me! Naught I de - nied thee: My ten - der youth, de -

*stentate ten.*

*col canto* *p* *col canto* *f*

*vo. marcato il basso* *p*

mo - re... la gio - ven - tÙ, la - mo - re, l'a -  
vo - tion, my ten - der youth, de - vo - tion, de -

*espansivo* *Tempo I.* *pp*

mo - - - - re. La - scia - li dir, tu  
vo - - - - tion! Let say who will, You

*ff col canto* *pp*

*portando la voce* *con espansione* *ff*

m'a - mi, tu m'a - mi, tu m'a - mil!  
love me, you love me, you love me!

*col canto* *ff col canto*

Mon cœur s'ouvre à ta voix.

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(MY HEART AT THY SWEET VOICE.)

Cantabile from "Samson et Dalila."

(ALTO.)

C. SAINT-SAËNS.

Andantino.

VOICE.

dim.

*p*

Que ta voix  
One word more,

Dis -  
To

*espr.*

*p*

moi,      qu'à Da - li - la      tu re - viens pour ja -  
thy      De - li - lah say      Thou re - turnest for al -

Mais,      Re - dis      à ma ten - dres - se      Les ser -  
way!      Re - peat      thy woo - ing ten - der,      All the

string.

ments d'au - tre - fois, ces ser - ments que jai -  
vows once more tell; Those sweet vows loved so

cresc.

string.

mais! Ah! ré -  
well! Ah! come,

rit.

Un poco più lento.

ponds à ma ten - dres - se, Ver - se -  
list to my fond woo - ing, 'Tis with

cresc.

moi, ver-se - moi l'i - vres - se! Réponds à ma ten -  
ar dor my heart im - bu - ing! Lis-ten un - to my

*più cresc.*

dres - se, Ré - ponds a ma ten - dres - - - se!  
woo - ing, Lis - ten un-to my woo - - - ing.

*dim.*

Ah! ver - se - moi, ver - se - moi li - vres - - - sel  
Ah! 'tis with ar - dor my heart im - bu - - - ing!

*cresc.*

*p molto espr.*

*dim.*

*pp*

*dolce.*

Ain - si qu'on voit des blés  
As when a - cross the field

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les é - pis on - du - ler  
 Zeph - yrs soft - ly are blow - ing

Sous la bri - - - se lé - gè - re,  
 While the wheat is gen - tly sway -

Ain - si fré - mit mon cœur, moved;  
 'Tis thus my heart is

prêt a se con - so - ler, show - ing,  
 And thus while love 'tis

À ta voix — qui m'est chè rel  
 To the voice 'tis tri - bute pay - ing.  
*rinf.*  
 La An  
*poco animato.*  
 flé - che est moins ra - pide à por -  
 ar row is less fleet, That brings  
*sf*  
 ter le tré - pas, Que ne  
 death in its flight, Than thy  
*rinf.*  
 l'est ton a - man - te à vo -  
 love, who would fain Rush - to thy

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string.

ler arms dans at tes bras,  
sight,

string.

cresc. > > > mf rit.

A vo - ler dans tes bras!  
Rush to thee at thy sight.

mf rit.

Un poco più lento.

ad. Ah! ré - ponds a  
Ah! come, list to

p

ma ten - dres - se, Ver - se - moi, ver -  
my fond woo - ing, 'Tis with ar dor my

cresc.

moi li - vres - se! Ré - ponds à ma ten -  
heart in - bu - ing. Lis - ten un - to my

dres - se, Ré - ponds à ma ten - dres - see!  
 woo - ing, Lis - ten un - to my woo - ing,  
  
*cresc.*  
  
 Ah! ver - se - moi, ver - se - moi l'i -  
 Ah! tis with ar - dor my heart im -  
  
*dim.*  
  
 vres - - se! Sam - son! Sam - son!  
 bu - - ing. My own, Sam - son!  
  
*pp*  
  
*p molto espr.*  
  
 je t'ai - - me! thee!  
  
*dim.*  
*pp*

# Loch Lomond.

Traditional Scottish Melody:  
Piano accompaniment by  
MAX VOGRICH.

**Voice.** Andante espressivo.

1. By yon bonnie banks, and by yon bonnie braes, Where the  
2. 'Twas there that we part-ed in yon shady glen, On the

sun shines bright on Loch Lo - mon', Where me and my true love Were  
steep, steep side o' Ben Lo - mon', Where in pur - ple hue The

ev - er wont to gae, On the bon-nie, bon-nie banks of Loch Lo - mon'  
Hie- land hills we view, And the moon com-ing out in the gloam - ing.

rit. -

rit. col canto

3. The wee bir-dies sing and the wild flowers spring, And in

sun - shine the wa - ters are sleep - ing, But the broken heart it kens\_ Nae

sec-ond Spring a - gain, Tho' the waefu' may cease frae their greet - ing.

rit.  
rit. col canto

*poco agitato*

4. Oh! ye'll tak' the high - road and I'll tak' the low - road, And

*poco agitato*

*mf*

*cresc.*

I'll be in Scot - land a - fore ye, But me and my true love will

*rall.*

*rall.* *col canto*

*rit.*

nev - er meet a - gain On the bonnie, bonnie banks of Loch Lo - mon'.

*rit.*

## Sonnet d'amour.

(A. de Saineville.)

## Sonnet.

English version by  
Philip J. Mosenthal.

(Mezzo-Soprano or Baritone.)

Moderato ma tempo rubato.

FRANCIS THOMÉ.

Voice. Largamente. *dolce* string.  
 Sous le so - leil qui les ir - ri - se, En do - rant leurs re -  
 Gilt by the sun, like em - bers glowing, Lustrous your tress - es

Piano. *colla voce*

rall. a tempo string.  
 flets so - yeux, Je voudrais dans tes blonds cheveux Pas - ser lé - ger comme la  
 gleam with gold. Soft - ly the breez - es, fond yet bold, Dif - fuse their balm, gen - tly

*colla voce* a tempo *colla voce*

rall. a tempo con spirito  
 bri - se; Et sur ton cou char - mant où frise\_ U - ne boucle aux plis on - du -  
 blow - ing; Were I the wind, that long lock flow - ing, Un - du - lat-ing in rip - pling

a tempo

rall. con anima  
 leux, En res - pi - rer, vo-lup - tu - eux, L'en - ivrant par - sum qui me  
 fold, I'd waft and toss with joy — un - told, Scent of its per - fume round me

*colla voce*

Più lento.

gri - se. Comme au ha - sard, sans y pen - ser, —  
 flow - ing. Then as the winds and lov - ers do, —

cresc. colla voce sf dolcissimo  
 \* 2 Pia.

string. rall. a tempo

Se-rait - ce vrai-ment t'of - fen - ser Si sur tes lè - vres de ce - ri - se  
 Hov-ring a - bout, I'd whisp-ring sue, Flow-er - y pet - als round you strow - ing;

colla voce sf p colla voce a tempo  
 Pia.

Je mettais, sa - chant t'a-pai - ser A - vec l'a - mour que tu m'as pri - se,  
 Would you not yield, if thus I'd woo? All that I am\_ and have be - stow - ing,

p cresc.

con grand' anima molto riten. Tempo I. molto cresc.

Tou - te ma vi - e, Tou - te ma vi - e en un bai - ser?  
 All that my life is, all that my life is, my love, on you?

f colla voce molto cresc. f

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## Abendlied. Even Song.

(Alto, or Baritone.)

Solenne.

F. v. WICKEDE.

Piano. {

*p dolce* rit.  
s bassa

Voice.

A - bendwird es wie - der, Stil - le rings um - her,— und die Au - gen-  
Ev - ning shadesnow dark - en, na-turesinks in rest,— And the wear - y—

poco rit.

lie - der sin - ken schlum - mer - schwer. Leis' in Blu - then-zwei - gen  
eye-lids droop with sleep op - prest. Faint - ly thro' the wood - land

poco rit. pp rit. p

A - bendflü - stern weht,— fromme Herzen neigensich zum Dank - ge -  
whisprings come and go;— Pious-ly, with prayer, lips de - vot - oer.

mp rit.

Più lento.

bet. flow.      Più lento.      Undanch mei - ne\_ See - le  
                  espr.      poco rit.      My soul too \_\_\_\_\_ is sun - ken

espress.      cresc.  
hat sich Gott ge - weiht:      Va - ter dir be - feh - le      ich mich al - le  
deep in si - lent prayer:      Watch, oh God, my Fa - ther,      o'er my life with

simile  
mp

f rit.      f      poco rit.      rit. mp      rit. dim.  
Zeit!      Va - ter dir be - feh - le ich mich al - le Zeit!  
care!      Watch, oh God, my Fa - ther, o'er my life with care!

f rit.      f      rit. mp      rit. dim.      p dolce

pp      rit.      rit. ratt.







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